

[1] *Enter two SERVING-MEN of the Capulets*

[1 CAPULET SERVING-MAN] Gregory, of my word, I'll carry no coals.

2 CAPULET SERVING-MAN No, for if you do, you should be a collier.

1 CAPULET SERVING-MAN If I be in choler, I'll draw.

2 CAPULET SERVING-MAN Ever while you live, draw your neck out of the collar. 5

1 CAPULET SERVING-MAN I strike quickly being moved.

2 CAPULET SERVING-MAN Ay, but you are not quickly moved to strike.

1 CAPULET SERVING-MAN A dog of the house of the Montagues moves me. 10

2 CAPULET SERVING-MAN To move is to stir, and to be valiant is to stand to it. Therefore, of my word, if thou be moved thou't run away.

1 CAPULET SERVING-MAN There's not a man of them I meet but I'll take the wall of. 15

2 CAPULET SERVING-MAN That shows thee a weakling, for the weakest goes to the wall.

o SD] *Levenson*; *Enter 2. Serving-men of the Capulets.* Q1; *Enter Sampson and Gregorie, with Swords and Bucklers, of the house of Capulet.* Q2 1 SH] *Levenson* (FIRST CAPULET SERVING-MAN); *not in* Q1 1 of] Q1; *on* Q2 1 I'll] Q1; *weele* Q2 3 SH] *Levenson* (SECOND CAPULET SERVING-MAN); 2 Q1 (*throughout scene*) 3 *if . . . a]* Q1 (*if you doo, you should be a*); *then we should be* Q2 4 SH] *Levenson* (FIRST CAPULET SERVING-MAN); 1 Q1 (*throughout scene*) 4 *If I be]* Q1; *and we be* Q2 4 I'll] Q1 (*Ile*); *weele* Q2 5-6 *out . . . collar]* Q5; *out of the the collar* Q1; *out of choller* Q2 8 *Ay]* Q1 (*I*) 8 *you]* Q1; *thou* Q2 10 *the Montagues]* Q1 (*subst.*); *Mountague* Q2 13 *stand to it]* Q1; *stand* Q2 13 *of my word]* Q1; *not in* Q2 17 *weakling]* Q1; *weake slau* Q2

Scene 1

Act 1, Scene 1 in the NCS edition.

Much of this scene corresponds closely to the equivalent scene in Q2. Larger cuts occur as the brawl gets out of hand, in the Prince's speech calling his subjects to order, in Benvolio's account of the brawl, in Montague's description of his son's love-sickness, and in the dialogue between Romeo and Benvolio. While these cuts total some seventy-five lines, other local omissions amount to less than ten.

o SD Q1's stage directions and speech headings do not specify the Serving-men's names ('Sampson', 'Gregorie', and 'Abram' in Q2), though Gregory is named in the dialogue. Later in the

play, the Prince is called 'Escalus' in Q2 but not in Q1. Similar instances in other plays include Mountjoy and Williams in Folio *Henry V*, who are simply called 'Herald' and '2. Souldier' in Q1, and Claudius (Q2) and Bernardo and Francisco (Q2 and F) in *Hamlet*, who are referred to as 'King' and 'two Centinels' in Q1. This suggests that Shakespeare occasionally gave personal names to characters where the players or the redactors of the short quartos were content with generic designations.

15 The beginning of this speech in Q2 has no equivalent in Q1: 'A dog of that house shall moue me to stand' (1.1.10).

1 CAPULET SERVING-MAN That's true. Therefore I'll thrust the
men from the wall, and thrust the maids to the walls. Nay, thou 20
shalt see I am a tall piece of flesh.

2 CAPULET SERVING-MAN 'Tis well thou art not fish, for if thou
wert thou wouldst be but poor John.

1 CAPULET SERVING-MAN I'll play the tyrant: I'll first begin with
the maids, and off with their heads. 25

2 CAPULET SERVING-MAN The heads of the maids?

1 CAPULET SERVING-MAN Ay, the heads of their maids, or the
maidenheads, take it in what sense thou wilt.

2 CAPULET SERVING-MAN Nay, let them take it in sense that feel it.
But here comes two of the Montagues. 30

Enter two SERVING-MEN of the Montagues

1 CAPULET SERVING-MAN Nay, fear not me, I warrant thee.

2 CAPULET SERVING-MAN I fear them no more than thee, but draw.

1 CAPULET SERVING-MAN Nay, let us have the law on our side, let
them begin first. I'll tell thee what I'll do: as I go by I'll bite my
thumb which is disgrace enough if they suffer it. 35

2 CAPULET SERVING-MAN Content! Go thou by and bite thy
thumb, and I'll come after and frown.

1 MONTAGUE SERVING-MAN Do you bite your thumb at us?

1 CAPULET SERVING-MAN I bite my thumb.

19 thrust] Q1; push Q2 20 the maids] Q1; his maides Q2 21 tall] Q1; pretie Q2 27 their] Q1; the
Q2 30 comes two] Q1; comes Q2 30 SD] Q1 (*Enter two Servingmen of the Mountagues.*); *Enter two
other serving men.* Q2 33 have] Q1 (have); take Q2 35 thumb] Q1 (thumbe); thumb at them Q2
38 SH] *Levenson* (FIRST MONTAGUE SERVING-MAN); *Moun:* Q1 (*throughout scene*)

20 It may be significant that Q1 here omits Q2's
'The quarel is betweene our maisters, and vs their
men' (1.1.17), as an omission later in the scene
(see note at 1.48 SD) suggests that Q1 may put less
emphasis on the conflict among the older genera-
tion. See Introduction, p. 32.

21-3 The 'flesh'/'fish' joke constitutes the only
notable instance of a transposition in this scene;
the equivalent passage occurs a few lines later in
Q2, immediately preceding the arrival of the Mon-
tague Serving-men. Unlike Q1, Q2 extends this
passage to include further bawdy puns on 'thy
toole' and a 'naked weapon'.

27 **their maids** Q1's 'their' may be a mistake

for 'the' ('their' occurs two lines earlier), though
it seems equally possible that the First Capulet
Serving-man, contrary to Q2's Sampson, is still
specifically thinking of the Montagues' maids.

32 **I fear . . . thee** Q1's Serving-man displays
macho bravery where Q2's Gregory reacts with
mock cowardice ('No marrie, I feare thee').

34-7 Q1 inverts Q2's order of projected provo-
cations.

38-46 In both Q1 and Q2, the staccato dialogue
is partly shaped by repetition, but the two texts
repeat different sentences: Q2, 'Do you bite your
thumbe at vs sir?' (1.1.37-9); Q1, 'Ay, but is't at
us?' and 'I bite my thumb'.

2 MONTAGUE SERVING-MAN Ay, but is't at us? 40

I CAPULET SERVING-MAN I bite my thumb. [*To 2 Capulet
Serving-man*] Is the law on our side?

2 CAPULET SERVING-MAN No.

I CAPULET SERVING-MAN [*To the Montague Serving-men*] I bite
my thumb. 45

I MONTAGUE SERVING-MAN Ay, but is't at us?

Enter BENVOLIO

2 CAPULET SERVING-MAN Say 'Ay', here comes my master's
kinsman.

*They draw, to them enters TYBALT, they fight, to them the PRINCE,
old MONTAGUE and his WIFE, old CAPULET and his WIFE,
and other citizens and part them*

PRINCE Rebellious subjects, enemies to peace,
On pain of torture, from those bloody hands 50

Throw your mistempered weapons to the ground.

Three civil brawls bred of an airy word,

By thee, old Capulet, and Montague,

Have thrice disturbed the quiet of our streets.

If ever you disturb our streets again, 55

Your lives shall pay the ransom of your fault.

For this time every man depart in peace.

40 SH] *Levenson* (SECOND MONTAGUE SERVING-MAN); 2 *Moun*: Q1 40 Ay] Q1 (L) 41 SD] *This edn* (after *Capell*); not in Q, F 44 SD] *This edn* (after *Capell*); not in Q, F 46 SD] Q1 (*Benevolio*) 47 my] Q1; one of my Q2 53 thee] Q2; the Q1 56 ransom . . . fault] Q1 (ransome); forfeit of the peace Q2 57 in peace] Q1; away Q2

46–8 The onset of the fight is considerably shorter in Q1 than in Q2, with only two as opposed to nine short speeches.

48 SD] This lengthy stage direction simplifies and rearranges stage action which takes place in Q2 where no fewer than nine characters speak (Sampson, Abram, Benvolio, Tybalt, an officer, Capulet, Montague, and their wives). In the theatre, the specific words used during a fight may be difficult for an audience to hear and at times do not greatly matter. The probably theatrical Q1 – as opposed to the more literary Q2 – registers this by

not specifying the words accompanying the fight. See Introduction, p. 17. The wording of the stage direction may suggest that Capulet and Montague help 'part them' and do not participate in the brawl as they do in Q2. See Introduction, p. 32. The Prince, called 'Escalus' in Q2, is nowhere given a first name. He arrives 'with his train' in Q2 but with no train in Q1.

49–62 The Prince's fourteen-line speech corresponds with very few differences to the equivalent lines in Q2 but omits nine additional lines present in the longer text.

Come, Capulet, come you along with me,
 And Montague, come you this afternoon,
 To know our farther pleasure in this case, 60
 To old Freetown, our common judgement place.
 Once more: on pain of death, each man depart.

Exeunt [all but Montague, his Wife, and Benvolio]

MONTAGUE'S WIFE Who set this ancient quarrel first abroad?
 Speak, nephew, were you by when it began?
 BENVOLIO Here were the servants of your adversaries 65
 And yours close fighting ere I did approach.
 MONTAGUE'S WIFE Ah, where is Romeo, saw you him today?
 Right glad I am he was not at this fray.
 BENVOLIO Madam, an hour before the worshipped sun
 Peeped through the golden window of the east, 70
 A troubled thought drew me from company,
 Where underneath the grove Sycamore
 That westward rooteth from the city's side,
 So early walking might I see your son.
 I drew towards him, but he was ware of me, 75
 And drew into the thicket of the wood.
 I, noting his affections by mine own,
 That most are busied when th'are most alone,
 Pursued my honour, not pursuing his.

61 Freetown] Q1 (Free Towne) 62 SD] Hudson; Exeunt. Q1, Q2 63 SH] Q1 (*M: wife*) 63 first] Q1; new Q2 67 SH] Q1 (*VWife*) 70 Peeped through] Q1 (Peep); Peerde forth Q2 71 thought drew] Q1; minde driue Q2; mind draue Q3 71 from company] Q1 (companie); to walke abroad Q2 72 grove Sycamore] Q1 (groue *Sicamoure*); groue of Syramour Q2; groue of sycamour F1 73 the city's side] Q1 (Citties); this Citie side Q2 74 might] Q1; did Q2 76 drew] Q1; stole Q2 76 thicket] Q1; couert Q2 77 noting] Q1; measuring Q2 78] Q1; Which then most sought, where most might not be found Q2 79 honour] Q1 (honor); humor Q2

63–4 Q2 assigns this speech to Montague rather than to his wife. Rowe and other eighteenth-century editors followed the SH in Q1.

65–6 Benvolio's two-line speech corresponds closely to the initial lines of the equivalent passage in Q2 which goes on, however, for another eight lines summarising the brawl—Tybalt's arrival, the fight, and the Prince's arrival. In Q1, Romeo's parents may well arrive at nearly the same time as Tybalt and the Prince, which is why these lines may have seemed dispensable when the text was abridged for performance. The present and other

differences between Q1 and Q2 suggest that a feature of the longer text is the delivery, at salient points, of long messenger-type speeches describing action the audience have already seen performed onstage.

72 **grove Sycamore** The line in Q1 is a syllable short, but the fact that '*Sicamore*', as the original spelling has it, is printed in italics argues against an accidental compositor's slip. Benvolio is referring to a grove named 'Sycamore' rather than to a grove of sycamore, as Q2 has it.

MONTAGUE Black and portentous must this honour prove,
Unless good counsel do the cause remove. 80

BENVOLIO Why tell me, uncle, do you know the cause?

Enter ROMEO

MONTAGUE I neither know it nor can learn of him.

BENVOLIO See where he is. But stand you both aside;

I'll know his grievance or be much denied. 85

MONTAGUE I would thou wert so happy by thy stay

To hear true shrift. Come, madam, let's away.

[Exeunt Montague and his Wife]

BENVOLIO Good morrow, cousin.

ROMEO Is the day so young?

BENVOLIO But new stroke nine.

ROMEO Ay me, sad hopes seem long.

Was that my father that went hence so fast? 90

BENVOLIO It was. What sorrow lengthens Romeo's hours?

ROMEO Not having that which, having, makes them short.

BENVOLIO In love?

ROMEO Out.

BENVOLIO Of love? 95

ROMEO Out of her favour where I am in love.

BENVOLIO Alas that love, so gentle in her view,

Should be so tyrannous and rough in proof.

80 portentous] F2; portentous Q1; portentous Q2 82 SD] Q1 (*Enter Romeo.*); before line 80 Q2 84 is] Q1; comes Q2 87 SD] *Capell*; not in Q1; *Exeunt.* Q2 89 hopes] Q1; heures Q2 91 sorrow] Q1; sadness Q2 93 love?] Q1 (loue.) 95 love?] Q1 (loue.) 96 her] Q1; his Q2

80–3 These four lines are all that survives of a twenty-six line passage in Q2. In particular, two speeches by Montague have been much abridged. They describe the symptoms of Romeo's love-sickness, each speech containing an elaborate simile. One of the poetic 'flowers' which William Drummond of Hawthornden overscored in his copy of *Romeo and Juliet* stems from this omitted passage (see Erne, 228).

89 stroke A variant form of 'struck' in use from

the fourteenth to the seventeenth centuries (*OED* Strike *v.*).

97 Benvolio's personified love is masculine in Q2 ('his') but feminine in Q1 ('her'). As the *OED* (Love *n* 5a) points out, the personification, though usually masculine, was 'formerly sometimes feminine, and capable of being identified with Venus'. See also *LLL*, 'Forerun fair love, strewing her way with flowers' (4.3.356).

- ROMEO Alas that love, whose view is muffled still,
Should without laws give pathways to our will. 100
Where shall we dine? [*Seeing blood*] Gods me, what fray
was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why then, O brawling love, O loving hate,
O anything of nothing first create, 105
O heavy lightness, serious vanity,
Misshapen chaos of best-seeming things,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is –
This love feel I, which feel no love in this. 110
Dost thou not laugh?
- BENVOLIO No coz, I rather weep.
- ROMEO Good heart, at what?
- BENVOLIO At thy good heart's oppression.
- ROMEO Why, such is love's transgression.
Griefs of mine own lie heavy at my heart,
Which thou wouldst propagate to have them pressed 115
With more of thine. This grief that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke raised with the fume of sighs,
Being purged, a fire sparkling in lovers' eyes,
Being vexed, a sea raging with a lover's tears. 120
What is it else? A madness most discreet,
A choking gall, and a preserving sweet.
Farewell, coz.

100 laws give] Q1 (lawes giue); eyes, see Q2 100 our] Q1; his Q2 101 SD] *Jowett*; not in Q, F 101 Gods me,] Q1; ô me! Q2 105 create] Q1; created Q2; create F2 107 best-seeming things] Q1 (best seeming things); welseeing formes Q2; welseeing formes Q4 112 heart] Q1 (hart); breast Q2 115 wouldst] Q1; wilt Q2 115 them] Q1; it Q2 116 grief] Q1 (griefe); loue Q2 117 grief to too] Q1 (griefe); griefe, too too Q2 118 raised] Q1 (raise); made Q2 120 raging . . . lover's] Q1 (louers); nourisht with louing Q2 122-3 A . . . coz.] *Arranged as in Hubbard; as one line* Q1

100 Q2's 'Should, without eyes, see pathwaies to his will' (1.1.163) draws on the image of blind Cupid to construct a paradox: Cupid is blindfold yet sees. By contrast, Q1's line relies on causality rather than paradox, suggesting that since Cupid is blindfold, he is blind in the sense of heedless or reckless (*OED* Blind *a.* 3a).

101 Gods me A contracted form of 'God save me' (*OED* God, 8b).

105 create Editors usually prefer Q1's 'create' to Q2's 'created'. The former is also a participle (see Abbott 342).

- BENVOLIO Nay, I'll go along,
And if you hinder me, you do me wrong.
- ROMEO Tut, I have lost myself, I am not here, 125
This is not Romeo, he's some other where.
- BENVOLIO Tell me in sadness whom she is you love.
- ROMEO What shall I groan and tell thee?
- BENVOLIO Why no, but sadly tell me who.
- ROMEO Bid a sick man in sadness make his will. 130
Ah, word ill-urged to one that is so ill.
In sadness, cousin, I do love a woman.
- BENVOLIO I aimed so right whenas you said you loved.
- ROMEO A right good mark-man, and she's fair I love.
- BENVOLIO A right fair mark, fair coz, is soonest hit. 135
- ROMEO But in that hit you miss: she'll not be hit
With Cupid's arrow. She hath Diana's wit,
And in strong proof of chastity well armed
'Gainst Cupid's childish bow she lives unharmed.
She'll not abide the siege of loving terms, 140
Nor ope her lap to saint-seducing gold.
Ah, she is rich in beauty, only poor,
That when she dies, with beauty dies her store.

Exeu[nt].

124 hinder me] Q1; leaue me so Q2 127 whom she is] Q1 (whome); who is that Q2 129 Why no] Q1; Grone, why no Q2 130 Bid a] Q1; A Q2 130 make] Q1; makes Q2 131 Ah] Q1; A Q2; O, F2 133 right] Q1; neare Q2 133 whenas you said] Q1 (when as you said); when I supposde Q2 136 But] Q1; Well Q2 137 Diana's] Q1 (*Dianaes*); Dians Q2 139 'Gainst Cupid's] Q1 (*Gainst Cupids*); From loues weak Q2 139 unharmed] Q1 (vnharm'd); vncharmd Q2 140 She'll not abide] Q1 (*Shee'le*); Shee will not stay Q2 143 SD] Q1 (*Exeu.*)

124 *And if* Q1 and Q2 spell 'And if', which existed alongside 'An if' (both meaning simply 'if' in modern English). 'And' or 'an' by itself could also mean 'if' (e.g. *Lear* 1.4.162); the repetition is probably an intensifier, not a redundancy.

129 *Why no* The omission of Q2's 'Grone' at the beginning of this line turns a headless pentameter into an iambic tetrameter.

130 Q1's line is metrically smoother than Q2's 'A sicke man in sadnesse makes his will.' As a result, a number of editions have adopted the Q1 reading, beginning with Q4.

140-1 Between these two lines, Q2 adds: 'Nor bide th'incounter of assailing eies' (1.1.204). The

preceding fifty-six and the following three Q1 lines all have a counterpart in Q2, so the omission may be accidental, perhaps occasioned by the repetition of 'Nor' at the beginning of two successive lines.

143 At the point where the Q1 scene ends, Q2 has another twenty-two lines with Romeo describing his love-sickness in Petrarchan terms and Benvolio urging him to 'Examine other bewties' (1.1.219) and to 'forget to thinke' (1.1.216) of Rosaline, advice which may have been omitted because Benvolio more or less repeats it in the following scene.